

MAY 1979
Vol. 2 No. 1

FREE

IT'S ONLY ROCK N' ROLL



DOUG SAHM

HEYOKA

TOTO

by Ron Young

During the past three months KISS/KMAC had begun to play quite a bit of New Wave rock (Television, Elvis Costello, Police, Ramones, etc.) mostly during Mark Champion's Mon.-Fri. 6-12 KMAC program and Jeff Webb's Sunday 12-6 KMAC program and again Champion's 6-midnite KISS slot on Sundays.

However, most recently the New Wave ("punk") music has been heard less frequently due to Program Director (of sorts) Lou Roney telling Champion and Webb *not* to play that punk stuff. Roney has been reported as saying (over the phone to a listener who wanted to know why no New Wave music wasn't being played on Roney's program) that, New Wave music wasn't rock'n'roll and that no one wanted to hear that punk stuff.

It's not so much the crackdown on New Wave that bothers this magazine, because that is only another part of the basic problem with the KISS/KMAC format. It seems that Roney and Joe "Chibi Changa" Anthony play the same music everyday. (You can set your watch by Roney's playlist order.) This is as bad as all the other disco-oriented stations in S.A. The radio airwaves are being taken from the listeners again!

The radio audience needs to know that there's more good music to be heard than what the radio programmers and owners allow them to hear.

Sunday April 22, John Cale headlined The Sunday In The Sun concert at the Sunken Gardens. The entire day's music had quite a bit of variety to it. The show opening act, The Vamps, played a tough brand of New Wave style music. Heyoka, the local champs, performed original heavy rock. While a non-original member Iron Butterfly, spearheaded by guitarist Mike Pinera, played the prehistoric rock stuff. Cale and his band played music from his solo albums as well as a song from his days with the legendary Velvet Underground. Cale's music is difficult to pin down but it's a challenging blend of menacing rock and beautiful ballad material.

I fault KISS/KMAC and their constant playing of almost nothing but rock music of the heavy metal brand, instead of a wide cross-section of rock music like Austin's KLB tries to do. An incident like the Cale concert probably would not have happened if the radio stations, especially KISS/KMAC, attempted to play more variety and turn on the listeners to all kinds of rock'n'roll rather than limit them to where all they're breastfed is rock on the order of Judas Priest, Legs Diamond, Black Sabbath et al. If they had a chance to hear John Cale and others who played various forms of rock they'd be a hipper, more aware audience.

So, if Lou Roney and Joe Anthony want to play dinosaur rock on their programs that's fine. But why limit Champion's and Webb's whows, because no matter what Roney believes there is an audience out in Radioland who does indeed care about New Wave rock and they want to hear it. If KISS/KMAC is smart, they'll continue to let Champion and Webb do their thing. It'll only increase their whole audience, not decrease it. And with a larger audience you'll get more advertising dollars, Mr. Davis. ■

STAFF

EDITOR and PUBLISHER
Ron Young

ASSOCIATE EDITOR
Brent Stone

LOCAL SCENE EDITOR
Jim E. Beal Jr.

CONTRIBUTING EDITORS

David Frost
Dean Friedman
Robbin Cresswell
Steve Bartels
Scott A. Cupp
Bruce Smith
David Arthur
Tommy Marlar

CHIEF PHOTOGRAPHER
Robbin Cresswell

CONTRIBUTING PHOTOGRAPHERS

Bruce Smith
Clyde Kimsey
Monte Martinez

PRODUCTION MANAGER
Robert Herzick

LAYOUT BY
Ken Banning

GRAPHICS
Ruben Soriano

ASSISTANT to the PUBLISHER
Monte Martinez

IT'S ONLY ROCK'n'ROLL is published monthly except January. All contents herein copyright 1979 Ron Young, P.O. Box 5629, San Antonio, Texas. 78201. Phone—(512) 732-8347.

CONTENTS

EDITORIAL

by Ron Young - p. 2

IN CONCERT - p. 4

GINO VANNELLI

by Brent Stone - p. 5

HEYOKA

by Jim E. Beal, Jr. - p. 6

SUNDAY IN THE SUN PICTORIAL

by Robbin Cresswell - p. 8

TOTO by Janine Musto - p. 9

DOUG SAHM

by David M. Frost - p. 10

RAMONES' ROCK'N'ROLL HIGH SCHOOL

by Clyde "NW" Kimsey - p. 11

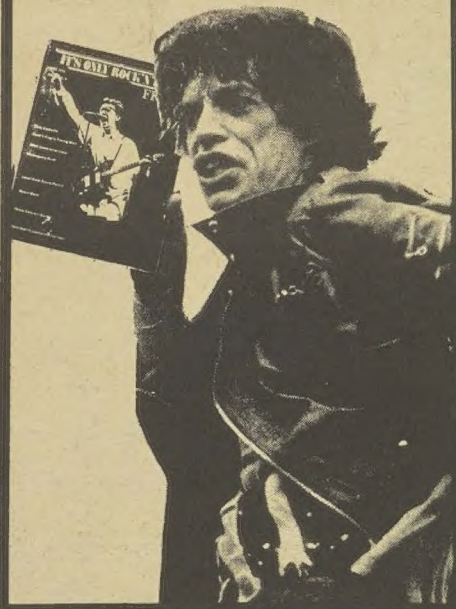
ROBERT GORDON

by Ron Young - p. 12

COLLECTORS CORNER - p. 14

VINYL HABITS - p. 15

BUT I LIKE IT!



NEXT ISSUE



JOE JACKSON

Kenny & The Kasuals

The TOM ROBINSON BAND

T-SHIRTS for the ROCK and ROLL CONNOISSEUR

FOR SALE Rock-n-roll T-shirts. Original shirts with various groups including-KISS, BILLY JOEL, BOB, PATTI SMITH, ROD STEWART, BLONDIE, TED NUGENT, BRUCE SPRINGSTEEN, ELVIS COSTELLO, SEX PISTOLS and more. Available in blue, tan and yellow. Sizes to fit small, medium and large. Just in time for summer. Shirts are \$5.00 each plus .50¢ for postage and handling. RNR T-Shirts, 138 Alex Hamilton, San Antonio, Tx. 78228.



Each issue of IT'S ONLY ROCK 'N' ROLL goes faster. A subscription will guarantee a copy each month. Only \$5.00 for 12 issues.

NAME _____

ADDRESS _____

CITY _____ STATE _____

ZIP _____ AGE _____

Mail payment to---IT'S ONLY ROCK 'N' ROLL, P.O. BOX 5629 San Antonio, Tx. 78201



IT'S ONLY ROCK'N'ROLL BACK COPIES

Now is your chance to get any back issues of IT'S ONLY ROCK'N'ROLL that you might have missed. Besides articles and interviews, each issue is filled with action concert photos, record reviews and more. Each back issue is .50¢ each. Please check below the issue(s) you want.

ISSUE #4— ISSUE #7— ISSUE #10—

ISSUE #5— ISSUE #8— ISSUE #11—

ISSUE #6— ISSUE #9— ISSUE #12—

#4—Patti Smith, Nick Lowe Part II, Vince Vance and the Valiants

#5—AC/DV, Springsteen, Yesterday & Today, Patti Smith Part II

#6—UFO, Blondie, Nitzinger, Blac Dog, Kenny and the Kasuals

#7—Cheap Trick, Talking Heads, Garfield, Blue Oyster Cult

#8—Sammy Hagar, Riot, Toby Beau, UK Squeeze, Van Morrison

#9—Van Lane, The Who, Triumph, 1978 Reader's Poll

#10—Steve Martin, Godz, Ramones, Steve Forbert

#11—Judas Priest, Police, Rush, Angel, John Cale



ISSUE # 4



ISSUE # 5



ISSUE # 6



ISSUE # 7



ISSUE # 8



ISSUE # 9



#10



#11

WHERE TO FIND IT'S ONLY ROCK & ROLL

Austin

Armadillo
Aaron's Books
Half-Price Books
Inner Sanctum
Raul's
Record Town
Sound Warehouse
Willy's Guitar Player
Oat Willy's
Zebra Records

San Marcos

Discovery Records
Magic Coin
Pickers Paradise
Sundance Records

San Antonio

Apple Records
Below The Belt
Caldwell Music
Crystal Pistol
Cooter Brown's
Custom Hi-Fi
Chris Madrid's
Davy's Locker
Drum City
Dellview School of Guitar
Flipside Records (both)
Gramophone
House of Jeans
High Times
Incarnate Word College
Joske's (Alamo Plaza)
Musicland (all)
Pro Musician
Recordland
Record Hole (all)

Record Rendezvous
Record Town (all)
Rock Around The Clock
Roy's Record Bin
River City Music
Razzle Dazzle
Ricardo's Cadillac
San Antonio College
Skipwilly's
Sound Warehouse (all)
Sound Idea
Stereo International
Sterling Sound Warehouse
Subway (both)
Schlotzsky's
Threads Etc.
T-Shirts Etc.
Trinity University
Trucker's General Store
Union Jack
Walton Buggy Works

IN CONCERT

by Robbin Cresswell

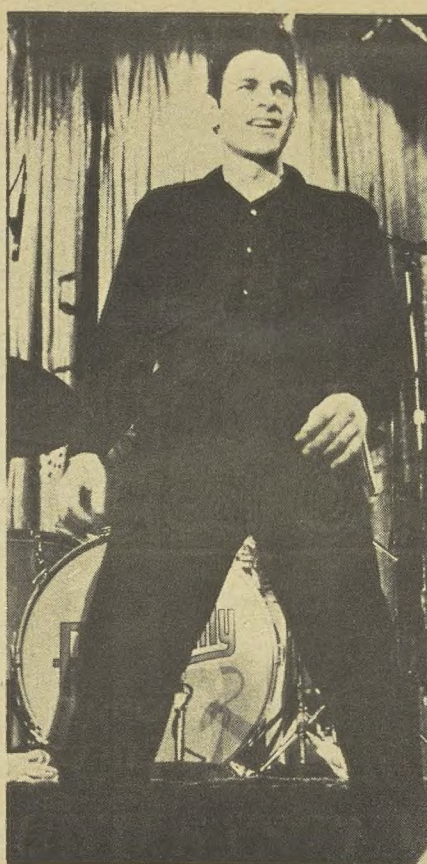
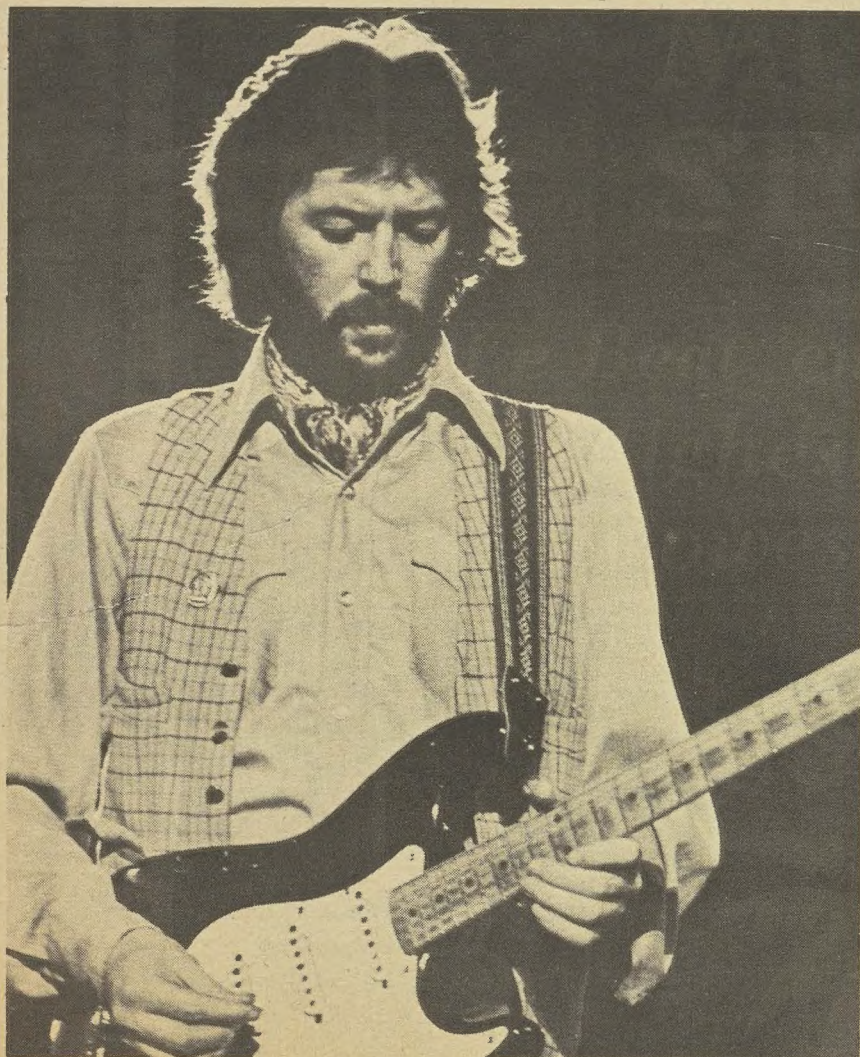


PHOTO BY CLYDE KINSEY

CONCERTS

SAN ANTONIO

5/30-Jerry Reed/Turtle Creek
6/16-Triumph/Area
COMING IN JUNE Peter Frampton
at the Arena.

DALLAS

6/9-Texas Jam II-Boston,
Heart, BOC, Sammy Hagar,
Nazareth, Van Halen and
TKO/Cotton Bowl

AUSTIN

5/9-Great Guitars/Armadillo
5/10-Tom Robinson/Armadillo
5/11&12-Delbert McClinton/
Soap Creek
5/11&12-St. Elmo's Fire/
Armadillo
5/15-Moody Blues/Superdrum
5/18-Gap Mangione/Armadillo
5/29-Bob Welch/Opry House
6/1-Yes/Superdrum
6/22-Triumph/Mun. Aud.
6/24-Cheap Trick/Graham
Parker/Menard Downs
7/12-Kinks/Menard Downs



ARMADILLO
477-9762
525½ Barton Springs Rd.



Thur	May 10	The TOM ROBINSON BAND
Fri	May 11	SAINT ELMO'S FIRE
Sat	May 12	
Fri	May 18	GAP MANGIONE

VANNELLI TO VANNELLI

by Brent Stone

San Antonio—"I decided to write some good songs that would mean something, and I think we've succeeded," comments Gino Vannelli on the platinum success of *Brother to Brother*.

Brother to Brother, Vannelli's sixth studio release on A&M Records, marks his return to contemporary music. He says, "At this point in my career I wanted to do something different. *Brother to Brother* has a contemporary feel."

Vannelli's contemporary feel has rendered his first top ten single, "I Just Wanna Stop," a soulful ballad written by his brother and musical associate, Ross Vannelli.

"I Just Wanna Stop" is Vannelli's attempt to arrive at a universal appeal. "It's not exactly a blatant attempt to arrive at universal appeal," he says. "I think anyone who is really into following our work of the past four or five years can attest to that. I don't really think we blatantly went for the mass markets with *Brother to Brother*. We have just been trying to make more people aware of what we are doing in our own particular way."

Vannelli describes *Brother to Brother* as a culmination of a progression of musical tastes. The album is a gathering



We have always had a strong following. We sell approximately four hundred thousand copies of each record we produce. With the release of "I Just Wanna Stop," we brought the album sells of *Brother to Brother* up to the million mark."

Brother to Brother was co-produced by Vannelli and his brothers, Joe and Ross. Joe has sung, played keyboards, arranged and helped produce all of Vannelli's albums. Ross, who is responsible for the staging and lighting of Vannelli's concert appearances, contributes two tunes to the album, one of which is the current single.

The success of *Brother to Brother* is due to the direct and simple message it conveys. "*Brother to Brother* is the expression of the universal axiom of love and togetherness," Vannelli says. "It is a statement which I thought could be commented upon from a different perspective."

Vannelli's perspective relies on mystique. "Some parts of my songs are identifiable with. There are certain things that are apparent—rhythm, the use of words and the production. Maybe there is a subtlety that is not apparent, but that unconscious flow of energy gives the record a unique quality of its own."

"That quality of mystique invites one to buy my records," he adds with a boyish grin. "And my record company wants me to send out that invitation more often." ■

of feels that recall the aggressive rhythms of rock-n-roll, Latin codas and the blues. *Brother to Brother*, as Vannelli explains, is conceptual in the fact that he intentionally went for a desired sound.

"I have always wanted to be authentic in my musical endeavors," he says. "I never wanted to sound like anyone else or

do anything anyone else was doing."

"When I wrote *Brother to Brother*, it had a feel as if it were an identity. I felt a particular way about the material and that is reflected in the arrangements and overall production. Every album has its own mood, time and reflection. However, the hit single always makes a difference.

Photo by Robbin Cresswell

TOS AND TOKE

HIGH FLYING PRODUCT for 79

AVAILABLE AT RECORD HOLE AND DISCOVERY RECORDS

RETAILERS INQUIRY

MODERN INNOVATIVE DESIGNS

SAN ANTONIO 11444 VANCE JACKSON M.S. 20E
SAN MARCOS SAN ANTONIO, TX 78230



HEYOKA'S DREAM'S COMING TRUE

by Jim E. Beal Jr.

Let's get one thing straight—this is a story about Heyoka. It's also a story whose deadline has long since come and gone, a story that's filtered through Spurs losses and ultimate victory, a sniper, NIOSA, a flat tire and a cat fight.

While working on a definitive story of San Antonio's premier Rock band I kept running into people I haven't seen for 5, 10, 15 years while weird things went down all over the world. Don't ask what relationship these things have with Heyoka, just rest assured they are positively linked.

At first glance Heyoka is five guys—Mike Grothues (vocals, flute, keyboards, drums); Dito Garcia (guitar, keyboards, backing vocals); Pat Hood (bas, guitar, vocals); Gerardo Ramirez (drums, keyboards, backing vocals) and David Alcocer II (guitar, vocals).

Second stage inspection reveals a no-nonsense, tail-busting crew featuring Ted Anderson (light, effects); Richard Veliz (stage manager) and Chris Fox (sound engineer).

In front of, behind, around and through the group stands, sits, looms and paces Bill Angelini, manager, accountant, publicist, daddy, counselor and confidant.

Tying the Heyoka package together are their families, friends and fans—Heyoka freaks with their red and black Heyoka T-shirts and their intimate knowledge of the Heyoka repertoire—original and copy.

These people know when they go to see Heyoka perform they definitely will get their hard earned money's worth, for if Heyoka can't do anything else (and they can) they can put on a show.

Rockin' and Rollin', fun, flash, explosions and smoke, "Twat Boogie" and "Disco Sucks" are what the people pay to see and hear but kids, the amount of work it takes to get to that point would hair-lip an encyclopedia salesman.

Heyoka has meetings and practice sessions on Mondays, practice on Tuesdays, Wednesdays and Thursdays—then they hit the performance trail on Fridays and Saturdays and sometimes Sundays. On top of that somewhat full schedule, most of the folks involved work day jobs of one sort or another.

Keeping up with Heyoka off and on for a week almost forced an aging rock writer to the medicine chest.

To this point Heyoka has one single out, a little gem pressed on clear vinyl with Guy Fountain artwork which contains two of their standards "Twat Boogie" and "It's All Gonna Be Alright." The Texas Headband horn section helps out for all you Headband freaks.

An EP is in the works and should be out sometime this summer and yes, it will contain the much requested "Disco Sucks."



photo by Robbin Cresswell

Historical Section: Heyoka, as Heyoka, started in 1973. Dito Garcia, Gerardo Ramirez, Mike Grothues, Val Mora and Dennis Bonnet were the original group. Garcia came up with the name from a deck of Indian fortune telling cards and it stuck though no one really was enamored of it.

Bill Angelini started working with Heyoka in 1975 after they opened a Rush concert at Randy's.

"I was running Ball-It at the time and I knew all the guys. They'd ask me to work with them before, but I didn't think I needed to play daddy to a bunch of kids. I went to the Rush show and it was packed. I saw one of the guys walking through the crowd and asked him what he was doing. When he told me Heyoka had opened the show I was blown away. I said, 'You played in front of all these people? Did you get 'em off?' When he said yes that's when I said maybe we could get something going," Angelini said with an amount of awe even after four years.

Bill Angelini is no dummy. He's as much a fixture on the S.A. music scene as, say Bongo Joe. Angelini has had Brotherhood and Together Productions and the Ball-It/Eat-It bar/caf . He's produced concerts and movies and record stores.

So how does it feel to work with a young group like Heyoka?

"Well, at their age they're still forming goals. A lot of times that seems to hamper the band's goal, but a lot of times I say 'hurry up' and they say 'hold on' and I have to sit back and dig myself and say 'maybe they're right.'

"But I'm 31 and they're 20-21 and I'm ready for something bog to happen."

Heyoka's Monday night meetings are

part pack meeting, part business meeting and part encounter session. They cover everything from itinerary to individual problems within the band.

It was at one of these meetings I chose to attempt an interview with the band and crew. It was also Mike Grothues' birthday party and insanity reigned supreme, questions and answers spun around the room and my sten pad got wine-stained.

The questions are mine—the answers Heyoka's. We probably needn't be any more specific.

First, the eternal/internal question why stay in San Antonio?

"The people here have made a lot of bands so we don't feel we need to split. Our friends have kept us here and now we have our following. They know us and our songs and support us even without a record.

"The idea of making it in S.A. is a challenge. There are bands like Legs Diamond, Rush, Judas Priest around and San Antonio is one of their only markets so we decided a band like ours could make it here."

How do you classify your music?

"Our original stuff covers a wide spectrum. We all write songs and each song explores a different area.

"We'd probably call it Progressive Rock/Agressive Sounds. It's not rock and roll. We try to say something in every song to ourselves and to other people."

Why is Heyoka still around when other local bands have split up?

"We don't feel we're in competition with other bands. Each band has the right to do what they believe, the right to the Pursuit Of Happiness.

"But we try to take the initiative. We're organized, we put on a professional show.

We try to play what we think people want to hear. Some of our copy stuff is as well known to our fans as our originals.

"We don't try to create something artificial on stage. We put on a show that's real—other bands try to act like bands."

What about the problems that come as an opening act for a well known group?

"The headliner just does not want to be upstaged. We've had our sound cut back, our special effects limited. We use the special effects and know how to use them and headliners know this, so we're sometimes hampered. But, it's to be expected. Some bands are great, some are assholes."

Has Heyoka had any big league offers?

Angelini: "The guys sent me to New York to talk to RCA. That was scary. The A&R guy was really nice and he liked the tape, but had sort of a wait-and-see attitude. We've had some overtures from smaller labels, but I haven't aggressively sought labels.

"We'll have an EP out by the end of summer. We're working on getting the material together. We're tired of looking for rich people to finance our records."

Heyoka, more than any other band, has a flair for self-promotion. They've done Heyoka Happenings all over this part of the country. Their Villa Fontana/Fiesta Happening is as much a part of Fiesta as NIOSA. Why go to all that trouble?

"If we can't find a gig we make a gig. Part of the idea is a love of S.A. We try to make things happen when times are dull."

Does running the band like a business present a major problem?

"Surprisingly enough it hasn't been that hard because we're all tuned into the same goal. It's almost like a weird trip that we're all kinda meshed together on.

"The band's run democratically. That's what the Monday meetings are for."

Heyoka claims to be a democracy, but it appears to be closer to a form of democratic socialism as evidenced by the "Fourth Gig Policy."

The Fourth Gig Policy says money from three out of every four paying jobs goes into the bank for equipment and expenses. The band and crew split the proceeds from the fourth.

Do they split the cash equally?

Light/effects man Anderson: "We work as a unit. The stage/light/sound crews are the supporting structure for the band. In fact, we're thinking of replacing the band with a computer."

A computer programmed by Chris Fox could approximate rock sounds, but I doubt even IBM could come up with a machine to arouse audiences the way Heyoka can.

What's the bottom line?

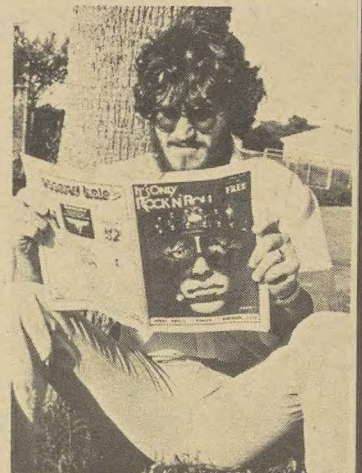
"The fans know they don't lose with us." ■



Think
About
It!
Jerry Lee Lewis

POSTER No.3

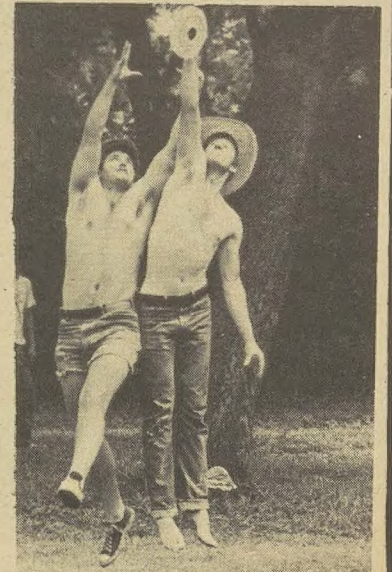
A SUNDAY IN THE SUN



Iron Butterfly's Mike Pinera performs with John Cale's band.



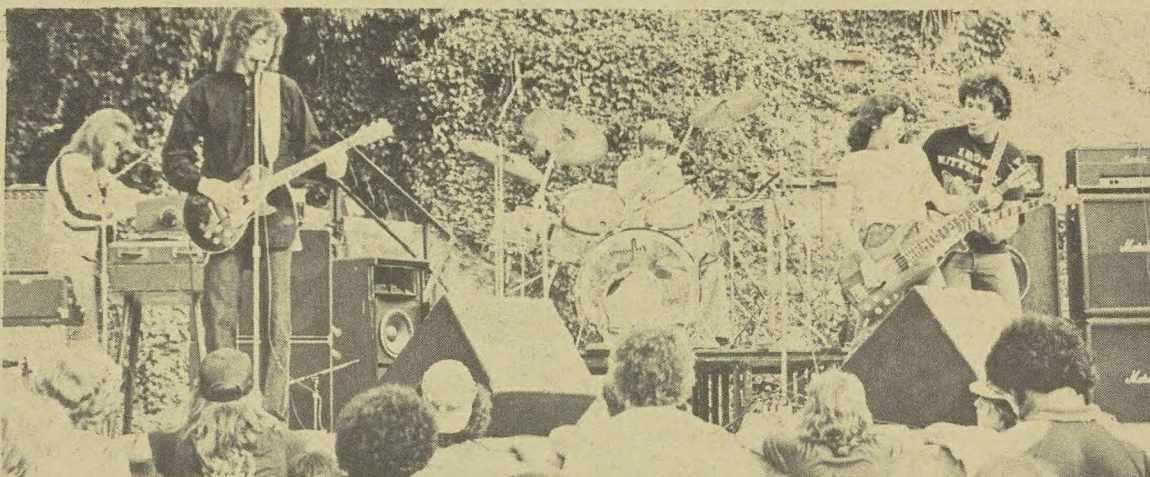
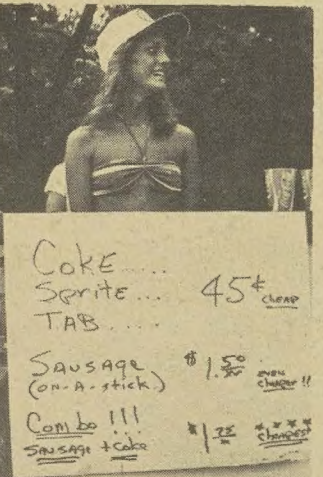
Vamps draw blood.



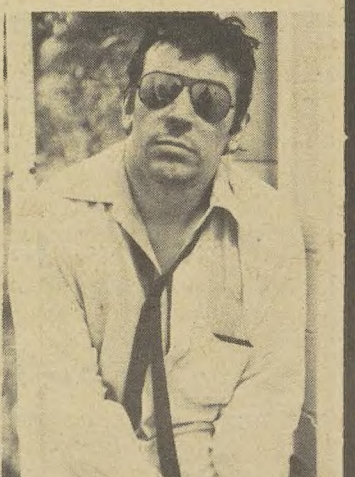
PHOTOS BY ROBBIN CRESSWELL



Heyoka kicks out the jams.



"Innagaddavida"—Primeval rock.



Sunday In The Sun was sponsored by Joe Pugliese's Beehive productions. It was the first major artist outdoor concert to be held in Sunken Gardens in five years.

John Cale spoke with IORNR after his performance, and responded to a question about why he came to San Antonio saying, "San Antonio didn't know who I was. They didn't know my music. But they'll remember me next time." Hopefully, San Antonians will give Cale a better response to his music next time.

The San Antone rock band, Sabatazh, have added a new rhythm guitarist to their line-up. Actually he's Robert Hune an original member who has come back to the flock. According to bassist David Lara, Hune has added a lot of impact and depth to Sabatazh's attack. The group will be playing out at Fort Sam's chaparral Club May 28 and is recording a demo album that will hopefully be ready by summer.

The reformed Mannequin rock band will be playing June 1 along with Heyoka in the Sunken Gardens.

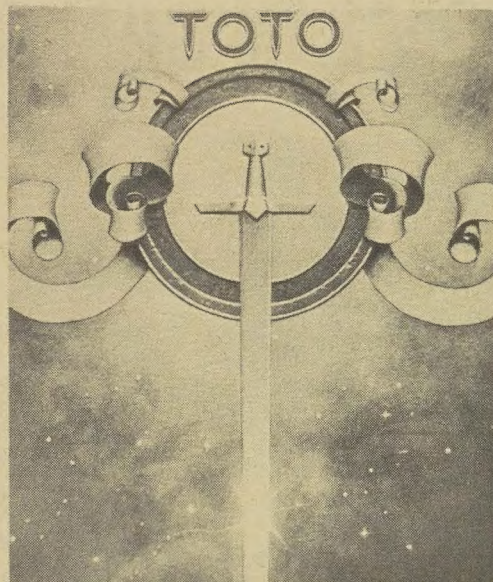
Mannequin will have an EP out by June spokesman Gary Davenport said. It will feature songs "Condition Prison," "Control The Masses" and two others. John Cale (producer, musician, former Velvet Underground co-founder) is listening to demo tapes of Mannequin.

TOTO HOLDS THE LINE

by Janine Musto

San Antonio—Leaning forward in his chair, David Paich, keyboardist for Toto, emphasized, "You take one member out of Toto and it's no longer a band." With this statement, Paich reinforced the deep unity shared among the six members of Toto, a band of studio musicians that produced some of the tightest rock-n-roll arrangements to emerge in the past year.

Toto's musical precision is no accident. Lead vocalist Bobby Kimball, drummer Jeff Porcaro, guitarist Steve Lukather, keyboardists David Paich and Steve Porcaro and bassist David Hungate are all former studio musicians who have played in various capacities with established recording acts (Joe Cocker, Alice Cooper, Hall & Oats and Boz Scaggs). Their paths crossed often and it seemed appropriate that they finally merge into a unit that is as crisp and commercial as their top-forty successes. "Everybody was specially picked for stage presence and musicianship and overall humor—or lack of humor," says Paich. "The whole plan was to keep a band together like the Stones have stayed together. Something that endures over a five, maybe ten year period."



Although the group's style of rock is clean and quite accessible, it commits one of the most common sins of contemporary music. Toto lack variety in its compositions. The tracks on the Columbia debut, *Toto*, all have a distinct similarity. The driving guitar work on the ultra-successful "Hold the Line" is not unlike the power-chords of "I'll Supply the Love." Of course, there are exceptions. The quick-tempered "Girl Good-bye," a song of social import, smacks of Lukather's energetic Hall & Oats influence. However, the Toto sound is extremely consistent, which might be an asset for them as a band should they aspire to create a nice, bland musical trademark as Boston and Foreigner have so conveniently done.

In an exclusive interview, Paich impressed that all six band members have agreed to develop their specific styles as a working unit. However, in listening to the recorded product thus far, it seems that the band has incorporated riffs and chord progressions that sound suspiciously like previous session work.

As Paich explains, the members of Toto united to comment upon the direction rock-n-roll is due to take in the eighties. Paich and Jeff Porcaro both agree that the time has come for music to become more controversial, paradoxical and perhaps a little more anti-establishment in order to retain the element of anger which motivated such bands as the Stones and the Sex Pistols to notoriety.

Toto is acutely aware of the powerful position rock music has assumed in our society. As Porcaro says, "There is the opportunity to get out and play to the masses."

"When you can get a quarter of a million people to show up at a festival and turn their backs on the government and say, 'you know, this is what we're into,' music becomes powerful," Paich adds. "People are being influenced by music and, in the long run, I think a band should have a positive influence upon the people."

Whether Toto's influence is positive or not, self-conscious or hard-rocking, the band has arrived with some degree of

impact. And while the band sports a deep conviction of purpose and identity, there is an element of uncertainty. As Paich explains, "It's so hard... the competition... the talent out there." However, for \$8.50 a shot at the box office, the competition apparently isn't that overwhelming. ■

THE NEXT

The Next, Austin's Premiere punk band, have been in the studio as of late and have recorded an LP which they hope to have out by May or June. The LP will be titled "Make It Quick" and will contain three songs, all originals: "Monotony," "Stupid Girls" and "Cheap Rewards."

The Next have been getting quite a few out-of-town gigs in Houston and San Antonio, manager Will Sharp said. He also said some of the band members will go to New York this summer to soak up some atmosphere and bring it back to Austin with them.

If you're in Austin be sure to drop into Raul's and catch The Next for some kick-in-the-teeth rock'n'roll. It'll do ya' some good.

OPEN
2p.m.
-2a.m.

SUNDAY—FREE BEER 7-9
MONDAY—FREE BEER 7-9
TUESDAY—BEER BUST
FREE BEER 8-11
WEDNESDAY—25¢ BAR DRINKS 7-9
THURSDAY—25¢ BAR DRINKS 7-9
FRIDAY—2 for 1 BAR DRINKS 7-9
SATURDAY—2 for 1 BAR DRINKS 7-9

DAY TIME SPECIAL
ALL DRINKS 2 for 1 from 2-7
Come see Diane

25¢
DRINKS
FOR UNESCORTED
LADIES
ALWAYS!

ROCK! RATTLE DATTLE DISCO!

2376 AUSTIN HIGHWAY at PERRIN BEITEL ROAD

LIVE BANDS! Call for Details 657-3103

**FLIP SIDE
RECORD PARLOR**

NEW LPs
Used LPs
Cassettes
8-Tracks

T-Shirts
Paraphernalia
Magazines
Comics
Insense

Northside
6450 N. New Braunfels
824-0381
Southside
1445 S.W. Military Dr.
923-7811

River City Music

Gibson, Fender, Ibanez, Travis Bean, Taylor, Guild, Aspen, Yamaha, Hondo, DOD, DiMarzio, Morley, Rogers, Tama, Slingerland, Latin Percussion, Regal Tip, Rhodes, Arp, Roland, Oberheim, Holmes, Peavey, Biamp, Intersound, JBL, Furman, Shure, Whirlwind, MXR, Studiomaster, Malatchi, Electro Voice, Marshall, Lab Series, Cerwin-Vega, Alembic, IVP, GHS, D. Addario, and Rotosound Strings.

6718 SAN PEDRO, S.A., TX. 78216
826-4133

826-4101

DOUG SAHM — BACK HOME IN SAN ANTONIO

by David M. Frost

Doug Sahm returned to his home town last month. "My three kids go to school here," he said, "though I live in Austin these days, I come back to San Antonio from time to time to eat, hang out and see old friends."

A lot of friends turned out for his gig at Floore's Country Store in Helotes. Several were old enough to be his folks. He greeted them warmly. They probably remembered him from the old days and are proud of his success. Doug's a local boy who made good.

How good? About ten albums worth, and countless singles. "Why, Why Why" made the top of the local charts; "Mendocino" was #1 nationally. He's played with Freddy Fender, Johnny Winter, Jimi Hendrix, Bob Dylan and God knows who else. Doug's been around. As soon as he plays his first gig or cuts his first record next year, his career will span four decades of rock'n'roll.

He ain't finished, either. "I'm looking forward to touring Europe again, and I believe I have the material for a couple more hit albums." Doug and his band were very popular at the Lone Star Cafe in New York City during their recent visit and are gonna be heading back soon. The contacts he made when he appeared in the movie *Cisco Pike* several years ago have landed him an acting and musical part—"we're the band in the big fight scene"—in *American Graffiti II*, coming your way this summer. Doug Sahm's a total baseball freak, and manages a team in Austin. Alvin Crow is the captain. "We're coming down here to the San Antonio (softball) Open in June, to take it all."

It's hard to tell if his easygoing yet enthusiastic attitude is a function of his music or vice versa. Hell, it really doesn't matter which came first. The point is that his music truly reflects San Antonio, and that the musical education he picked up here has served him well. No other rock'n'roller sounds quite like Doug Sahm.

the early days

He grew up on the East Side and "hung out with all the soul cats. They were good to me and accepted me." He'd seen T-Bone Walker, Guitar Slim and other famous bluesmen by the time he was in high school. The R&B influences have always been a big part of his sound.

His early records, though, sold best on the West Side of town. Look on the back of his albums and you'll see musicians like Louis Bustos, Frank Rodarte, Flaco Jimenez and John Perez. At one point his West Side buddies gave him the name Doug Saldaña. Tex-Mex.

Doug's also worked with cats like Augie Meyers, Jack Barber and Attwood Allen since just about forever. And his first record, made when he was eleven

years old, is a pure country number. Charlie Fitch, who cut that record, recalls that Doug was playing at a local C&W place called The Barn, that "he'd get up on stage wearing a white hat that was just about as big as he was, but when he started playing, people would take notice and pay attention."

Seems to me, and I've listened to a lot of Doug Sahm's records, that he's successful because his music is derivative instead of imitative. He could have gotten into a R&B trip, a Mexican trip, whatever, but instead he took all those disparate musical influences and decided to play rock'n'roll. He started in the mid-1950's. "Mostly it was just the era," he recalled. "I was a in junior high... the Elvis trip and all that." The big rock'n'roll stars of the day played in San Antonio, and those he didn't see in person he heard on the radio. "Mama said 'turn that stuff off' at first, but then she kinda gave in." We should all have been so lucky.

In junior high, he "used to get into trouble for banging on the piano and screaming like Little Richard." He cut his first rock'n'roll record ("Crazy Daisy") when he was in the eleventh grade and never looked back. He had a band by then, and was playing a steady number of record hops. When he graduated from Sam Houston High School in 1960—"I really didn't care for school a whole lot at that point"—Doug was a full-time rock'n'roller.

And doing all right, too. Doug and his bands (the Dell Kings, the Pharoahs, others) were working regularly around San Antonio, Austin, Corpus, and The Valley. Radio stations played local records back then, and "making the top five on a local station was as much a thrill as having national hits" would be a few years later. He didn't make a lot of money on those early Harlem and Renner records (though he could now, as they bring \$5 - \$15 each among collectors), but "back in high school it (money) really didn't matter as long as you had your car and a few bucks for gas and to take your chick out."

British cats from Texas

That lasted until '64 when the Beatles hit. Huey P. Meaux, the legendary Houston record producer and promoter, decided to use Doug and his band to cash in on the British craze. Huey worked with the band, they grew their hair and after a couple months getting things right, there was a national hit with "She's About a Mover," by the Sir Douglas Quintet. The Mexican-American cats in the band didn't look particularly British, but those were exciting times and it didn't seem to matter. "We just decided to do this little act and it kinda worked."



The Sir Douglas Quintet's "little act" kept them in gas money and national tours until 1966. Other folks in Texas started growing their hair, the Elevators were playing weird music in Austin and the authorities didn't like it too much. Doug remembers that it "was a tough time in Texas; you couldn't live here too well." There was a drug bust, probably a set-up, and the Quintet headed west.

Until the hippie scene burned out, the time in San Francisco yielded some good albums and the million-selling "Mendocino" single. Doug says that "Mendocino" "was a good commercial record, and I wouldn't mind coming up with another one." Those west coast albums invariably included a song about how he missed his home town and Doug moved back to Texas in the early 70's.

The 70's have pretty much been more of the same. The records haven't sold as well as before, but Doug is patient. There's a solid audience for his rock'n'roll music, and he's still playing a lot of the songs ("Linda Lu," "I Fought The Law," "Wasted Days") that he played at local clubs fifteen or twenty years ago. People still get up and dance, too.

and so it goes

The whole thing is very refreshing, and not exactly as tight as a Rolling Stones tour. Rick Roubottom, the more-or-less manager, provides an old bus that's been back and forth from New York City, twice, but didn't make it to Austin after the gig at KRTU's Studio 21. He's with the band because he wants to be; Doug says they'll all be rich someday but right now it's not that important. Jack Barber

and Rocky Morales have been playing with Doug for about 20 years. They picked up the pedal steel player in Washington, and the keyboard player is getting ready to split for the West Coast. Jack says that Doug's current band consists of "the San Antonio rhythm section and whoever else shows up."

Doug doesn't actually need a lot of people to help him out. He sings and plays lead guitar, piano and fiddle. Since his repertoire is so vast—Cajun, blues, bebop, hard rock, damn near anything you want—the more musicians he's got, the more styles they can play. That allows him to cater to most any audience with specific material or little riffs that seem appropriate to the situation. "I'd like to help you, boy, but you're too young to vote," a line from "Summertime Blues," because "... too stoned to vote" at KRTU and "too drunk" at Floore's. Doug Sahm tries to meet his audience halfway.

That seems to be his approach to things in general. He doesn't work with an agent or a specific record company these days. Years of experience have taught him that those formal situations tend to get a bit demanding—people are always leaning on you for more product, another tour, this and that. It's a trade-off, to be sure. No label means no upfront money and no big promotion department to arrange his tours and push his records. That's all right; Doug knows his way around by now. Things change—the Tiffany Lounge from the old days is now a parking lot. He went back to the "beautiful woods" in Converse where he wrote "Texas Me" about ten years ago; nowadays there's an expressway in that spot. You can't hardly break a new single

DOUG SAHM



on the radio anymore. The one constant is that Doug Sahm still makes good music. That's enough.

all in the family

Doug's son opened up at Floore's. Shawn is a guitar player and vocalist; he

and Augie Meyer's son Craig (drums) have a pretty tight rock'n'roll band themselves. Dad, however, is not nearly ready to hang it up. When I asked him to name the highlight of his long and varied career, he said "I really couldn't pick one. Right now I'm having just as much fun as ever."

Good for you, Doug Sahm! Rock on!! ■

THE RAMONES —

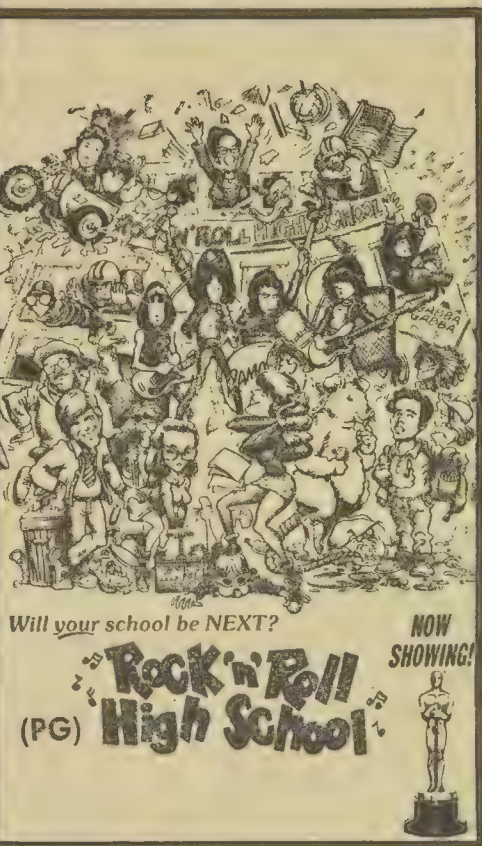
ROCK 'N' ROLL HIGH SCHOOL

by Clyde Kimsey

Rock'N'Roll High School isn't much more than you'd expect out of a low budget movie involving rock music, high school and authority defiance. It's reminiscent of the early Sixties low budget teen/surf movies in which teens were alienated from the "establishment," and were proud of the fact. In R.N.R.H.S. the kids' future thoughts don't extend past the coming weekend. All they're interested in is having fun and defying authority. It demonstrates true rock'n'roll spirit by underlying the fact that rock'n'roll and defying authority go hand in hand. That's something some of us and especially RNR bands have forgotten lately.

R.N.R.H.S. is fun for the audience and a fantasy for the Ramones. They are depicted as superstars (Is this *Son of Hard Days Night?*) whose fans must wait three days in line to purchase tickets to the shows. The Ramones' current *Road To Ruin* album is #1 with a bullet. (Keep on wishing, you guys.)

The plot is simple enough. The opening scene shows a bored class listening to a music teacher lecturing on the joys of Beethoven's music. This scene and several others are so typical of scenes from other movies that it's sometimes hard for the audience to figure out if the movie is being satirical or just dumb and corny. The tone of the humor is of the Jerry Lewis caliber and R.N.R.H.S. makes *Animal House* look sophisticated by comparison.



A good point the movie makes rather subtly is that the Ramones and other New Wave bands are true rockers and play "new wave" for rock'n'roll's sake. Not for "punk's" sake. This is something all rock fans need to realize.

The movie seems to take for granted, though, that all kids like these new wave songs and groups, like the Ramones, and that *this* is rock'n'roll. Let's hope that this soon becomes a reality instead of just the Ramones' 90-minute fantasy. ■

Tired
of the
same old head shops?
Come to

HIGH TIMES
6726 SAN PEDRO

OPEN DAILY

Mon - Sat

10 am till 8 pm

The Rush hour

2 for \$8⁰⁰

Hiball BAN-APPLE-GAS

PARAPHERNALIA

30 Different Brands Rolling Papers

Pipes, Bongos, Carburetors, Screens,

Rollers, Incense & Comix

-WHERE SOMETHING NEW IS ALWAYS HAPPENING FOR YOU-



NOBODY WHO WRITES FOR THIS RAG'S GOT ANYTHING YOU AIN'T GOT, at least in the way of credentials. There's no reason why you shouldn't be sending us your stuff: reviews, features, cartoons, stuff about film, blues, jazz, books or whatever you have in mind that we might be able to use. Sure, we don't pay... but then who else do ya know who'll publish you? We really will... ask any of our dozens of satisfied customers.

call 732-8347

ROBERT GORDON AIN'T THE FONZ

BY Ron Young



Photo by Robbin Cresswell

Robert Gordon grew up in Washington, D.C. and was raised on the rockabilly rock'n'roll sounds of Gene Vincent, Eddie Cochran, Carl Perkins and Elvis Presley. Gordon sings Fifties songs in the same manner in which they were written: pure, easy and fun. And when he rocks out in wild abandon it's not just a nostalgia trip like the one Sha-Na-Na takes you on or a parody of the Fifties-styled hood character of the Fonz. It's real and the Fifties aren't just another era—they're now.

"I'm the same cat off-stage as I am onstage," Gordon slyly grins as he towels the sweat off his muscular torso in his dressing room at Austin's Armadillo World Headquarters. He's just finished a tight, fast, hard-rockin' set and left his fans screaming for more. "I'm definitely not into nostalgia. The music I do is not the past. It's right now!"

Gordon is hesitant to talk about his past but he got his first big break with a New York punk rock band called The Tuff Darts who had two songs on the first Live At CBGB's album. But the band and Gordon went together as well as Brylcreem and a hair dryer. Actually it was simply a stepping stone in the right direction.

His next important step was to hook up with producer Richard "Instant Record" Gottschler who in turn got the legendary guitarist Link Wray to play on Gordon's first two albums as well as become a co-leader of Gordon's band The Wildcats.

Robert Gordon's first album for the Private Stock label was killer rock'n'roll sung and performed with intensity and conviction. It was produced to sound as close to Sam Phillips's Sun-sound as anybody's come today. And the teaming of Gordon with Link Wray (an early hero) was a marriage made in Memphis.

Their second album together, *Fresh Fish Special*, while not as rocky as the first, showed off Gordon's talents as a balladeer. He was also helped by The Jordanares, Elvis Presley's original back-

ing vocal group. The album featured a new song written for him by Bruce Springsteen. The song was "Fire" and Gordon's smoky vocals and the Wildcats' slow-burn arrangement were effectively delivered. It took Gordon out of the Fifties time capsule and seemed like a natural for a single, so Private Stock released it. But the small record company didn't have enough clout and the single went nowhere. Gordon began to sense the same thing happening to his career and made a decision to leave the label. During his search, Private Stock Records packed up its tent and The Pointer Sisters made "Fire" a number one come-back hit.

"I made the decision to sign with RCA for simply one reason—bucks. They offered me a better opportunity and better promotion. I planned the move while I was recording my new album (*Rock Billy Boogie*), and still under contract to Private Stock before it folded. RCA will release my version of "Fire" again but as a B-side to our new single "Black Slacks."

Although Bruce Springsteen can't effectively make the top singles charts himself he's written or helped write hit songs for others. Namely Patti Smith ("Because The Night") and the aforementioned Pointer Sisters. "I have a couple of Bruce's songs in the can but we didn't use any on the new album for some reason. I have one in mind for my next album that I think is a strong song. But I get songs offered to me all the time by new writers."

He considers himself "an interpreter" of other people's songs rather than a writer even though he's co-written two of the songs on his new album, "I Just Met A Memory" and "The Catman" based on Gene Vincent song titles. It's fairly clever but lacks the depth of Ian Dury's "Sweet Gene Vincent."

"Actually it's just a stringalong of Vincent titles and was fun to do but I probably won't write many more. Basically though, I like ballads and music that's vocally oriented."

Recently Link Wray and Gordon had parted company and ace studio guitarist and former member of The Sharks Chr Spedding now wields the axe in the Wildcat band. Many fans had felt that the pairing of Link and Robert was as perfect as the flash of lightning to the voice of thunder. Although Spedding is a guitarist of the highest caliber he doesn't have Link's rawhide stylings and authoritative presence and Gordon's new album as well as his Armadillo performance showed it.

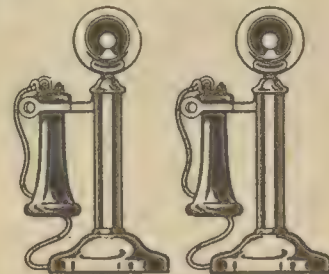
"Link's like a brother to me ya' know. We still keep in touch but we both felt it was time to move on. He's got his own band again now. I learned a lot from him but he didn't actually influence me because I was already into what I'm doin' long before I finally met him. But I like

Chris' style and I'm gettin' things from him that I never could get from Link. Chris is a great guitar player. In fact my whole band is new. Gary Tallent, Springsteen's bass player, turned me on to my bassist. Tony Garnier and the drummer came later."

Since the death of Elvis Presley nearly two years ago there have been a rash of movie projects about his life. Gordon would seem to be a natural for the part. "No way, man. I wouldn't even dream of it," he replies as if it would be a sacrilege. He doesn't care for any of the movies on the late king's life either.

Robert Gordon has a lean, hard sexy look about him that would have made girls faint back in the real Fifties. Onstage he has a lot of fun and looks into the audience to make sure they're having as much fun as he is. That's the sign of a true rocker. Anytime. ■

advertise
now!



732-8347

IT'S ONLY ROCK'N'ROLL

In NW Center Flea Market

ROY'S RECORD BIN
SUPER SPECIAL!

ALL 45 rpm

RECORDS*
ELVIS and the BEATLES

SURPRISE DISCOUNTS
"THE MORE YOU BUY
THE MORE YOU SAVE"

**Ricky Nelson-Fats Domino-
Johnny Cash-The Drifters-
Jerry Lee Lewis-James
Brown-The Belmonts-Herb
Alpert-Many more. Hurry!
Sat.-Sun. Only!**

Drummers come see Ed Shaugnessy. Drummer of the TONIGHT SHOW, Sunday July 29 at Drum City.

**MARK SCOTT'S
DRUM CITY**

Sales — Rentals
Repairs — Musical Instruments

(512) 656-4785

"Your Percussion Specialist"

**SAN ANTONIO'S
ONLY DRUM SHOP**
San Antonio, Texas 78217

10708 Perrin Beitel

TALENT SEARCH
Rock Musicians Wanted

Skep's
palace

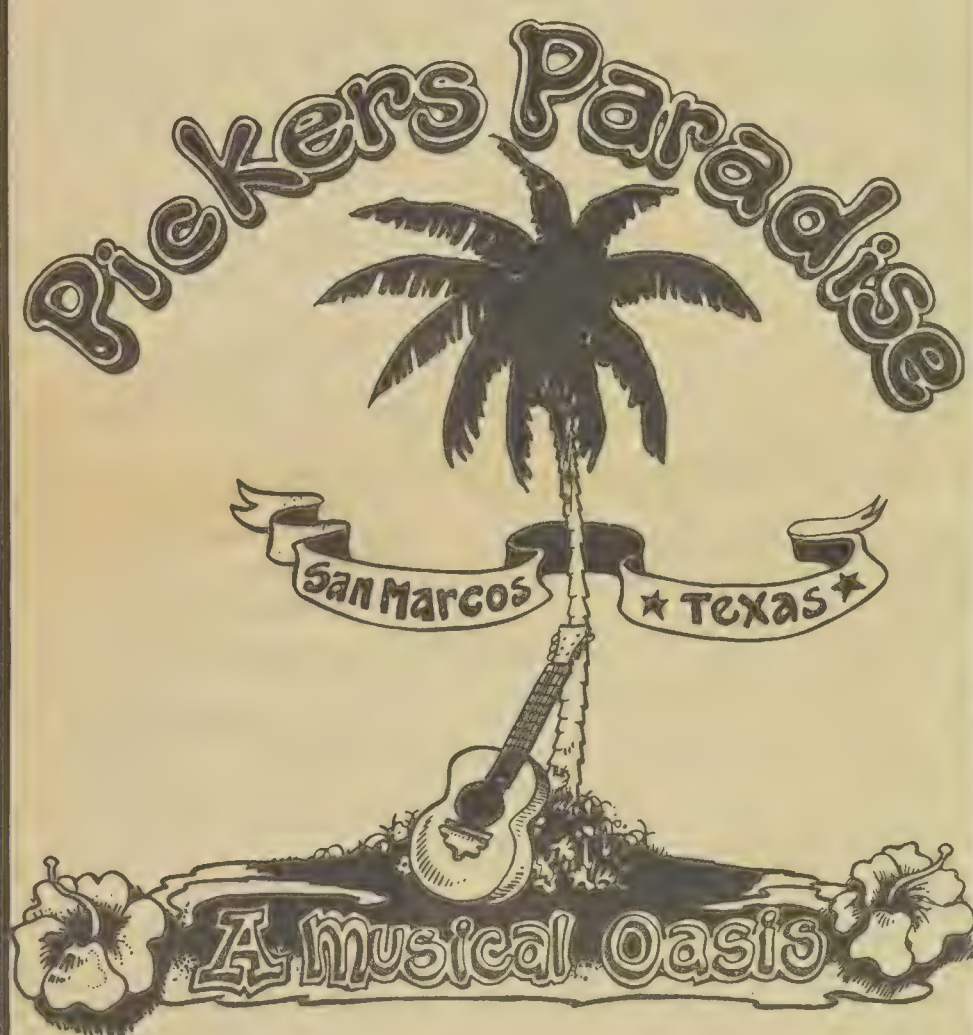
FRIDAY SATURDAY SUNDAY
6:00 — 2:00 2:00 — 2:00 2:00 — 10:00?
If You Have Talent—We Will Expose Your Group
Call For Audition Or Information

624-2487

6 Miles South of Loop 410 on
S. H. 16 South (Poteet HWY)

TEXAS' BEST MUSIC STORE

*We Beat 'em Both Ways
Highest Quality
Lowest Prices*



Specialists in
**LIGHTING &
SOUND SYSTEMS**
STAGE & DISCO

...We still sell the HELL out of guitars

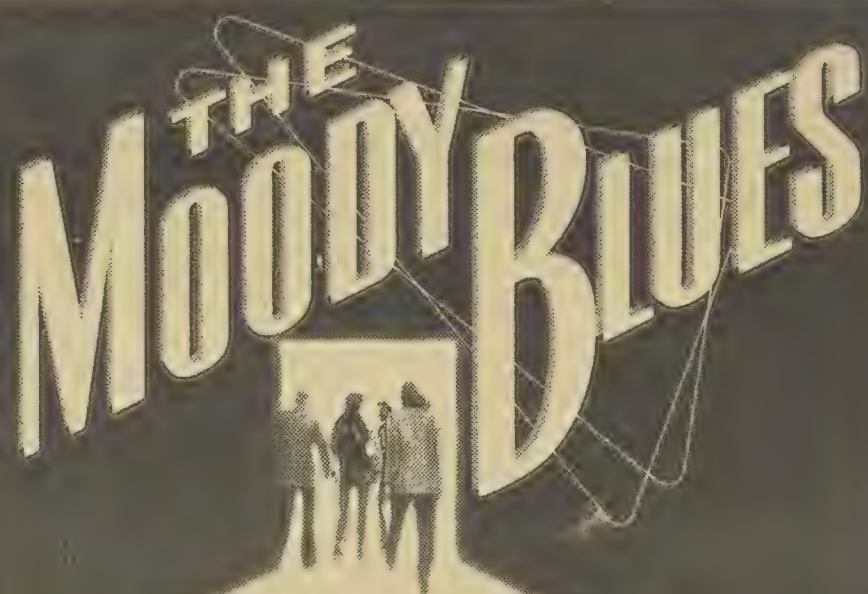
Finally ... a musician's store and we put it in beautiful, downtown San Marcos which serves the entire San Antonio-Austin area. To **SAVE** our customers **BIG MONEY** on the world's best equipment.

Call Ken or Ed at 392-9467

• TRAVIS BEAN • HAMER • KRAMER • RICKENBACKER • SUNN • ACOUSTIC • MITCHELL • ALEMBIC •
• KELSEY • FORSYTHE • GOLLEHON • ROLAND • GALLIEN/KRUEGER • IBANEZ • MARSHALL

145 South L.B.J. Dr.

(Just South of the Square in San Marcos)




**LIVE IN CONCERT
TUES. MAY 15 8PM**

\$9.50 \$8.50 \$7.50

Tickets on sale now at the SEC
Red River box office

THE UNIVERSITY OF TEXAS AT AUSTIN
SPECIAL EVENTS CENTER

 **Dial-A-Ticket 512-477-6060**
Charge your tickets on VISA or Master Charge
10AM-6PM WEEKDAYS 9AM-3PM SATURDAYS

Free call from San Marcos 392-2751

Jerry Weintraub & Concerts West Production

**KERRVILLE
FOLK
FESTIVAL
MAY 24-28**

**OUTDOOR THEATER
QUIET VALLEY RANCH
KERRVILLE, TEXAS**



IT'S ONLY ROCK N' ROLL

COLLECTOR'S CORNER

Send to: COLLECTORS CORNER
P.O. BOX 5629
SAN ANTONIO, TEXAS 78201

Every month IT'S ONLY ROCK'N'ROLL will feature The COLLECTORS CORNER. This is for our readers that want to buy, sell, trade or auction, records, tapes, posters, photos, buttons, T-shirts, magazines and anything else related to rock and roll.

Ads are .30¢ per line. Name, address and three titles are printed free. Smaller ads such as wants, for sale, messages, etc. are .20 per word with a minimum or \$2.00.

Deadline for all ads will be the 30th day of each month for publication in the following issue (ex. May 30th deadline for June issue). Ads should be typed or printed clearly and arranged in the order you want printed. Include payment with your ad.

ABBREVIATIONS

Mo—mono
St—stereo
dj—promo or radio station copies
H—hole drilled thru label or jacket
CC—cut corner
WC—writing or promo stamp on cover
WL—writing on label
test—test pressing or advance copy
PS—picture sleeve
AC—art cover
RE—reissue
MB—minimum bid
UK—British pressing
US—American pressing
FR—French pressing
D—Dutch pressing
pr.—produced by
wr.—written by
pl.—So-and-so plays on
lbl.—label
(blu)—blue vinyl
(grn)—green vinyl
(red)—red vinyl
(wh)—white vinyl
(ylw)—yellow vinyl
(clr)—clear vinyl
pic—picture record
VA—various artists



ROCKPILE c/o Susan Sutton
PO Box 1623/Ventura, Ca.
93001

SET SALE CASSETTES all EX
MOs only to SC Sutton/
Maxell LN or Add \$1 per
tape for US/postage Incl.

ROCKPILE (Edmunds/Lowe)
Bottom Line NY 5/8/78
35m/\$5
EDMUNDS, LOWE, RIVIERA on
KROQ-LA 5/8/77 Madhouse
35m/\$5
ELVIS C. Winterland 6/7/78
60m/Unrl'd tunes/\$5.50
CHEAP TRICK Rockford, Ill.
10/8/77/30m/Unrel'd/\$5
SPRINGSTEEN Roxy 7/7/78
180m/2 tapes/\$15

SET SALE PHOTO Ultra-fine
Close-up portraits/5x7
suitable for framing/Post.
Inclu'd/\$3.50 each

EDMUNDS Guitar Hero/Whisky/
6/5/78
EDMUNDS & LOWE Everlys
Whisky/6/5/78
ELVIS C Aiming True
Whisky/11/19/77

RNR, 10610 Millspring
San Antonio, Tx., 78230

SET SALE PHOTOS all photos
are black/white, 11x14 inch
close-up.

ELVIS COSTELLO/\$5
SID VICIOUS/\$7
BRUCE SPRINGSTEEN/\$6
TED NUGENT/\$5
JUDAS PRIEST/\$5
PATTI SMITH/\$5
JOHN CALE/\$5

AUCTION misc promo items

JEFF BECK/concert flyer '75
MB \$2
BUDGIE/autographed poster
MB \$2
TED NUGENT stand-up from
WEEKEND WARRIORS/ MB \$3
ALVIN LEE/concert flyer
MB \$1

WANTED: Ad saleperson.
Pay by commission. Only
serious need apply. Call
732-8347 for information.

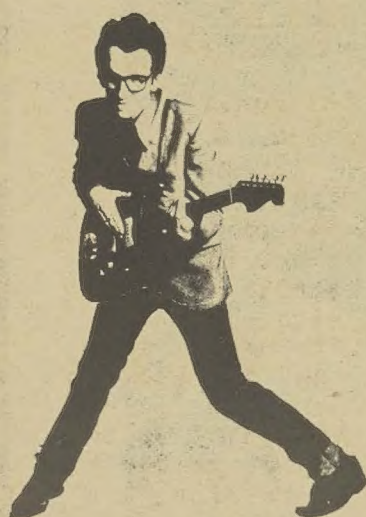
(WHAT'S SO FUNNY 'BOUT)
PEACE, LOVE and ROCKPILE?
We have 100's of live and
rare tapes, records, photos,
movies, posters, all that
fun stuff - for sale or
trade. (Something for
everybody).

#1 collectors and fans
of EDMUNDS, LOWE, COSTELLO,
etc. (Ask about the fan-
zine). Join the ARMED
FORCES now -- send SASE to:
ROCKPKE INDUSTRIES, c/o
Tooty Sutton, P. O. Box
1623, Ventura, Ca. 93001.

WANTED: quadraphonic
8-track tape of BRIDGE
OVER TROUBLED WATER by
Simon & Garfunkel. Also
want any 45's by Paul Simon
under the pseudonym Paul
Kane or Jerry Landis.
Send price list. Traders
welcome. Will buy or trade
for any posters, magazine
articles, concert photos
or bootlegs on S&G. Write
10610 Millspring, San Antonio,
Tx. 78230

FOR SALE: Realistic Lab 100
automatic turntable. Call
734-2113 for info.

ITALIAN COLLECTOR seeks
rare singles, LPs, tapes
from early Texas & West
Coast bands. Write:
Paolo Ghelfi, Via Alberta 8,
20149 Milano - Italy.



ALL NEW MENU!

WALTON BUGGY WORKS

BILLSARANT

8753 WURZBACH RD.

**HAM
ON RYE
CORN BEEF
ON RYE**

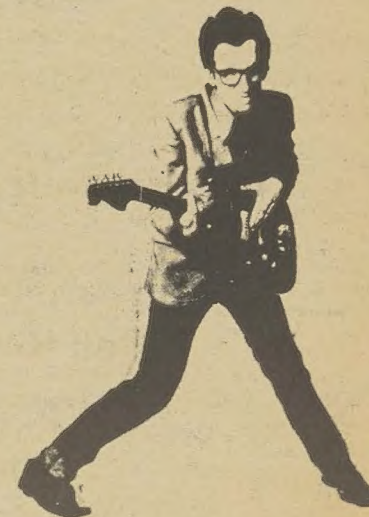
FAMILIES
WELCOME

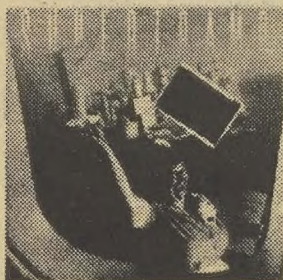
OPEN 11-2

**HOT DOGS
FIRE DOGS
CHILI DOGS**

HAPPY HOUR
5-7
25¢ BEER

690-9390





SUPERTRAMP/BREAKFAST IN AMERICA/A&M

Breakfast in America, Supertramp's sixth state-side release, is a conceptual piece concerned with the metaphors that symbolize American culture. "Gone Hollywood," the album's first cut, discounts Hollywood to be a mecca of facades, a place where the packaging and selling of vogue as personality becomes the top priority of every public relations crew. *Breakfast in America* questions the validity of commercialism and sensationalism. "The Logical Song," perhaps the band's most ambitious AM single yet, comments upon the illusions American culture provides as an alternative to reality. The excessive use of metaphor, as *Breakfast in America* suggests, prompts a fragmentation or crumbling of ideals and ultimately induces the inability to recognize anything of lasting value.

Breakfast in America is an examination of an impersonal society. And, if Supertramp is accurate in its observations, the American culture is slowly becoming a parody of itself. **Brent Stone



DEVADIP CARLOS SANTANA ONENESS—SILVER DREAMS GOLDEN REALITY — Columbia

If *Inner Secrets* is a marking time album for Santana's band, a bit more commercial than we would like, all is forgiven with Carlos' new solo effort. It's credited as a solo album even though the Santana band plays on it. Santana's guitar playing is brilliant and flows through the songs like liquid fire. Sometimes sooth. Sometimes roaring. But always in control. The band as always provides a solid base for Santana to play upon freely. If there is a flaw it's the Johnny Mathis-styled singing on "Silver Dreams Golden Smiles." Actually, I hated to hear the album end. **Bruce Smith

TOMITA/THE BERMUDA TRIANGLE/RCA

Isao Tomita, Japanese electronics wizard and classical music lover, once again spreads his tales of electronic ecstasy. On this album his interpretations of Prokofiev, John Williams, and others including himself are as vibrant and exciting as his previous treatments of Debussy (*Snowflakes Are Dancing*) and Mussorgsky (*Pictures at an Exhibition* and "Night on Bare Mountain") though this album lacks the powerful and compelling nature of these more established classics.

By the very nature of his electronic work, Tomita invites comparison to Walter Carlos and this album tends to de-emphasize the major difference that the two have had. Carlos has a tendency toward frivolity while Tomita is usually immersed completely in the spirit of the work. In *The Bermuda Triangle* Tomita appears to let his hair down a little and enjoys a little light heartedness within his work. As usual, this is another highly recommended album. **Scott A. Cupp



U.K./DANGER MONEY/Polydor

Danger Money, the second offering by U.K., is a confluence of jazz and classical affects under the guise of progressive rock. "Caesar's Palace Blues" and the album's title track oscillate within the allowances of progressive rock, moving in and out of jazz and classical rhythms like a pendulum.

Danger Money, like most recent progressive rock efforts, is a conceptual work. The band is obviously concerned with working class attitudes and economic confines as the lyrics of the title track seem to indicate. The constant emergence of religious and political themes in the compositions give the record an air of uncertainty and hopelessness. Throughout *Danger Money*, John Wetton personalizes his lyrics to give the album a degree of emotional depth while the absence of the guitar and the emergence of Eddie Jobson as an exceptional violinist and keyboardist give the album the distinct quality of sounding "British."

The quality of sounding "British" is rarely captured on vinyl—*Danger Money* is an accomplishment. **Brent Stone

JERRY LEE LEWIS/Elektra

Looks great on paper—Hal Blaine on drums, rocabilly ace James Burton on guitar, production by the legendary Bones Howe and The Killer himself on vocals & piano. Fine material, like "Don't Let Go," "Everyday I Have To Cry" and other rock'n'roll standards. All that's missing is the excitement.

Near the end of side 2, Jerry Lee gives a very poignant rendition of "I Wish I was Eighteen Again." Hope it's not a swan song; quite honestly, I don't expect that The Killer will ever get too old to rock & roll. He still ain't too old but, as this album shows, he does need to take a nap once in awhile. Next time, Jerry, get some sleep *before* you get into the studio.

**David M. Frost



JUDY COLLINS/HARD TIMES FOR LOVERS/Elektra

I have always eagerly awaited any new album from Judy Collins. This time, however, I shouldn't have waited and she shouldn't have recorded. To say the album is terrible would not be quite right, but it is definitely not up to the quality of any previous album. The title song is very strained and unsuited for her voice. Her version of "Desperado" lacks the haunting qualities that have made it a classic for other performers. Altogether not recommended.

**Scott A. Cupp

BE BOP DELUXE/THE BEST OF AND THE REST OF/Harvest

If one is to have only one album by Be Bop, then this is the one. This two-record set contains previously released material that is recorded live and nine new studio cuts. Bill Nelson's fine guitar work is evident throughout the LP. He combines jazz riffs with rock'n'roll, sounding similarly at times like Carlos Santana and Phil Manzanera. Be Bop's strength is their ability to turn out pop songs with a catchy melody that is lush and full of impact, such as "Ships in the Night" and "Music In Dreamland." Unfortunately, some of the cuts suffer from being over-produced, making the overall sound thick and heavy. The LP as a whole is one hell of a rocker though and should not be passed up. **Lyle Kimsey

MOON DOG/OKIEXTREMIST/ MOON DIG-1401 NW 16 OK City, OK 73106

Moon Dog is Oklahoma's answer to the Buckboard Boogie Boys.

"Okie extremist" is a homegrown, self-produced, half-live album that's a little rough, but awful welcome at times like this.

To quote from the album cover: "Alas my brothers it is time to leave the Disco Paradise behind—Obliterate over-production and get Rock and Roll back in the gutter where it belongs."

"The poets have slept too long—there are no more modes—only music. All the rules have been broken—the impossible accomplished—a synthesis of inconsistency at the mercy of the wind." signed by Auntie Kiss Hell, yes, it's weird. What else would you care call a band that plays countrywestern rockandroll and puts out its own record? I just wish there were more bands this weird.

**Jim Beal, Jr.

TOM ROBINSON BAND/TRB II/HARVEST-CAPITOL-

Gay socio-political rabble rouser and ace rocker Tom Robinson's second LP is as good as his first POWER IN THE DARKNESS. Producer Todd Rundgren makes some tracks sound like his own songs, particularly "All Right All Night", but mainly he clears up the muddy sound of TRB's first. First class playing by new members Ian Parker (keyboards) and Preston Heyman (drums) along with Robinson's pulsing bass and Danny Kustow's bitching guitar again drive home the rock'n'roll even if you don't care about the message. Fave cuts: "Black Angel" and "Days of Rage". **RY



JUDAS PRIEST/HELL BENT FOR LEATHER/COLUMBIA-

Despite the heavy metal noise these guys are getting smart. "E Evening Star" is based on a poem by Poe (Edgar Allen) and has a double meaning while "Take On The World" sounds like a fascist march or "We Are The Champions" (Is there a difference?) J.P. is either getting too big for their pants or merely realizing their potential. Still this is a very commercial LP and may be a chart scorer for them. Next to Rocka Rolla this is their best yet. **David Arthur

ELVIS COSTELLO/MY FUNNY VALENTINE/RADAR-45-

Cocktail music from the Sultan of Spite? Here El tacks the oldie like he was Mel Torme and comes off convincing. His B-side to "Oliver's Army" along with his C&W tune "Stranger In The House" and his version of Bacharach's "I Just Don't Know What To Do With Myself" probably reveal more about him than his albums. **RY

For those records you don't play...

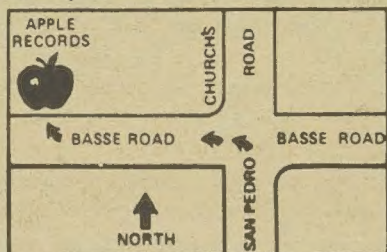


We pay!

NOW! San Antonio's first quality used record store.
Offering record albums at half the price of new
ones. We sell, trade, rent and buy record albums.

Tuesday-Friday... 12-9 PM
Saturday..... 12-6 PM

(We service appliances and electronics.)



1043 BASSE ROAD / SAN ANTONIO, TEXAS





&
Jem
Records

GIANT IMPORT SALE!



Featuring New Releases

From **PVC**

Brian Eno

"Music For Airports"

Others Include

Sex Pistols

"The Great Rock 'n' Roll Swindle"

Magazine

"Second Hand Daylight"

Judas priest

"Killing Machine"

Scorpions

"Love Drive"

**And All Others
Now On Sale!**



**Record Hole's Complete Line of Imports
Now: Single LPs \$5.55 & \$4.99 Double LPs \$2.00 off.**

Special Orders Accepted At The Sale Price

Offer Good Til May 19th

*"Whatever Imported Music Plays In Your Head...
Record Hole & Jem Records can put in your hand..."*

NORTHSTAR MALL
410 At San Pedro

for Info Call 349-1367

